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# THE DECORATOR AND FURNISHER

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### CONTRIBUTORS:

JOHN LAFARGE.....New York.  
BENN PITTMAN.....Cincinnati.  
HENRY B. WHEATLEY.....London.  
Mrs. M. E. HAWKES, Author of "Art of Decoration.".....London.  
ROBERT W. EDIS, Author of "Decoration and  
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GILBERT R. REDGRAVE, Secretary, Technical  
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CHARLES M. SKINNER.....Brooklyn.  
And many others.

### ARTISTS:

HENRY SHAW.....London.  
E. W. POLEY.....London.  
JNO. W. H. WATTS.....Ottawa, Canada.  
JAMES THOMSON.....Boston, Mass.  
S. N. SMALL....." "  
EDWARD DEWSON.....New York City.  
J. W. BLISS.....Providence, R. I.  
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Designs and Articles submitted for publication will be returned, if not accepted.

Correspondents will please give their full address in each communication.

We will not undertake to Classify any Advertisement received later than the 10th of the Month.

THERE is an immense waste of good material in our store windows! The wild efforts of the regularly ordained window-dresser to make an Alpine scene from a mass of dress goods, or reconstruct the new Cantilever bridge from the latest importations of upholstery materials, are frequently, in fact more frequently, dazzling failures. The appreciation for color and arrangement in these professional gentlemen is not marked by a brilliant keenness, and it might be an excellent scheme to retire them awhile to the study of Chevreul and the London Warehousemen and Drapers' Journal, and while they were thus acquiring new ideas, the experiment might be made of employing the taste of good artists in the display of window goods. Perhaps the artists wouldn't do it, we don't know about that, but if they would, and did, the results we warrant could be foretold, and the boom that would strike this phase of decorative art might cause a revolution in the present mode of doing things.

GREAT joy will, doubtless, be experienced by our readers when they know that the so-called libel suit of Feuradent vs. di Cesnola, is still on exhibition in the Post Office Building. The jury has borne the affliction nobly, only one member thus far having succumbed to the verbal cyclones. It is now rumored that the jurymen are bringing up their children to take their places when they are outlawed by age. It is certain that whatever may have been the plaintiff's belief about the statues at the commencement of the suit, he must admit that they will be antiques at the conclusion.

THE eccentricities of ocean travel shown during the past month has deprived us of our customary London letter. The presumption is that MR. WHEATLEY's communication is wandering about in the Germanic or one of the other peripatetic steamers, and we are compelled to go to press without it.

THE illustrations accompanying an article on the Bartholdi Art Loan in our January issue, were taken from the published catalogue of the exhibition. Our attention is called to the fact that the cuts were loaned to the catalogue by *The Century Company*, *The Art Amateur*, *Estes & Lauriat*, *Harper Bros.*, and other publishers. *The Art Amateur* advises us that the illustration, the Miniature by Cosway, is its individual property. We were not aware of this ownership, and willingly acknowledge our indebtedness to that journal for the cut used.

THE craze for the "real article" in place of imitations has developed itself so thoroughly of late that we are surprised it has not gone to greater lengths. Why should it not extend to decorative features? It might not be asking too much to insist upon the substitution of real

bronze and real brass on our walls, in place of the very pretty and effective plaster or stucco, or other compositions, together with embossed paper that are now used and made to approach so near to the solid material by tricks of coloring. For those who could afford it, this might be a most desirable mode of adornment. Perhaps some of our frescoing or wall paper friends will adopt the suggestion; it could be readily done by means of electrotyping.

WE took occasion some months ago to suggest an exhibition exclusively of the artistic work of our decorators; we find that such an exhibit is projected in Paris, and we submit it again to the consideration of frescoers and the like in this country. The interchange of ideas would, certainly, be beneficial.

BOUGEREAU has finally received the true evidence and benefits of American appreciation. The real artist must rejoice when he finds his best work freely circulating among the masses, educating them to an altitudinous art condition, building up their finer perceptions and encouraging their taste for the beautiful. That this is the mission of art it would be needless to deny. How this country is favored in being permitted to see the greatest productions of foreign genius, the old and modern masters! That these greatest works are chromed is merely an incident in the experience of the painting, and the patent medicine label or cigarette advertisement in harmonizing tones or in unobtrusive shades of the ground color, is only a phase of the chromo. Thus everything seems to agree fairly well, and the happy artist experiences the most pleasurable sensations.

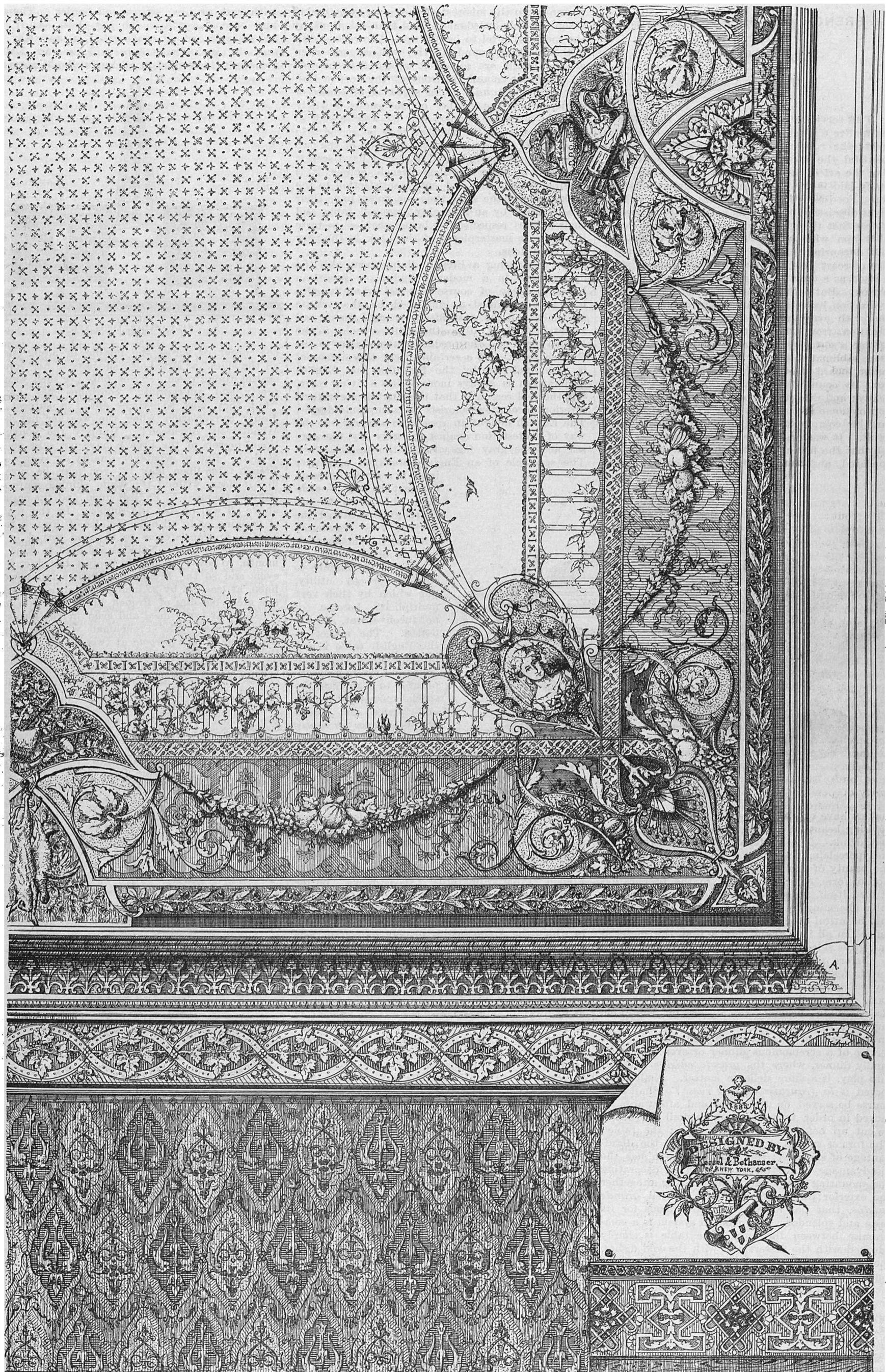
The peculiarly equitable protection given foreign talent by not protecting it at all, offers the economically disposed advertiser wide and flattering opportunities to utilize its products for strictly commercial purposes. There should be a committee appointed of would-be advertisers to select the suitable pictures for each trade. "Nymphs and Satyrs" has all the qualities about it which are best adapted to make known the merits of tobacco, while "The Slave Ship" is certainly suggestive of canned tomatoes; so a competent committee might exhaust the list and furnish every business with its appropriate picture.

THE scheme for coloring the ceiling and side wall, shown on page 163, was crowded out of its proper place and we find it necessary to put it here.

The body color of the wall should be olive, a warm and soft tint. The frieze should have a leather-brown ground, the band in gold, and the ornamentation in a stronger shade of olive than that upon the wall. The cove, maroon ground and gold ornament. The moldings in copper and old gold bronze.

The band of the ceiling, dark olive or blueish green; the border immediately within this band should have a leather-brown ground with the ornament in darker brown to harmonize with the frieze; the inner border to be two shades of yellowish gray, the ornaments, festooned wreaths, etc., to be in soft tones of natural colors.

The ground of the ceiling representing the sky should be airy gray blending off to blue; the canopy is intended to represent lace, and should be finished in silver and gold and soft gray, with an occasional glimpse of the blue sky background through it.



DESIGN FOR CEILING AND SIDE WALL, BY KESSEL &amp; BETHAUSER. (See Editorial page).